



## "THE LEISURE HIVE"

by

DAVID FISHER

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1ST TRANSMISSION

SATURDAY 30TH AUGUST 1980

DURATION

23'33"

SPOOL NO

36070

PROGRAMME NO

LDL/CO36E/72/X



DEPT. DRAMA SERIES/SERIALS From		JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'			
Script Editor CHRISTOPHER BIDMEAD		Project No. 02340/9251-4	Duration 4 x 25'
Title of Play, Series episode or Serial 'THE LEISURE HIVE'			
Author (and Translator) DAVID FISHER		Dramatised/ Adapted by	
Director (if known) LOVETT BICKFORD	Rec. Wk. & Day (if known) 18/19/20 April	TX Week & Day (if known) 30.8.80-20.9.80	
Studio		Cast * Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets		Possible Film Req. 20-21 March, 1980	

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The DOCTOR and ROMANA cut short an unsatisfactory holiday in Brighton to visit The Leisure Hive on Argolis, a 23rd Century artificial environment created on a planet that has been laid waste by war. Here travellers and businessmen can enjoy games like anti-gravity squash, equip themselves for the future with rapid-learning courses, or acclimatise to interplanetary differences of lifestyle.

The Argolins have been rendered sterile by the war; and are therefore a dying race. The Leisure Hive itself seems to be dying, as rival planets are now offering more modern attractions.

No sooner have the DOCTOR and ROMANA arrived than a grisly accident happens in the TACHYON RECREATION GENERATOR, the showpiece of the Hive, where the Argolin science of Tachyonics is demonstrated. The paying visitors begin to leave in a hurry. Is there some connection between the death and an offer from the Argolins' deadly enemies, the FOAMASI, to buy the planet. BROCK, an agent from EARTH, arrives to persuade the Argolin leader MENA, that she has everything to gain by selling.

But MENA has entered the brief terminal stage of her life that comes to all ARGOLINS, and is rapidly ageing. HARDIN, the Earth Scientist, has arrived with a development of tachyonics that will make rejuvenation possible -- or so he and his assistant STIMSON claim. (Actually, STIMSON is a professional fraud who has persuaded HARDIN to fake the trial demonstration, a fact that MENA's headstrong son PANGOL discovers shortly after STIMSON's mysterious death at what seems to be the hands of a FOAMASI -- for these scaley aliens have gained access through the outer envelope, and are prowling the corridors, cutting their way through walls and invisibly sealing them up again.

The DOCTOR's investigations of the RECREATION GENERATOR are interrupted when he and ROMANA are imprisoned on suspicion of murder.

With HARDIN's help the DOCTOR and ROMANA escape, but before they can adapt the RECREATION GENERATOR to save MENA, PANGOL announces a coup d'etat and begins to make his own alterations to the machine. It soon becomes clear that PANGOL intends to clone himself and thereby create a powerful army for revenge against the FOAMASI.

But the DOCTOR has cannabalised the TARDIS's Randomiser in order to implement HARDIN's rejuvenation technology, with the result that the hallful of helmeted troops fade away shortly after their creation. In the ensuing rucus PANGOL and his mother fall into the machine and emerge in the form of a youthful MENA and a small bawling baby.)

ANY OTHER POINTS (e.g. names of leading artists if known)

The first story of the new season with Tom Baker as the Doctor, Lalla War as Romana and John Leeson as K9. Adrienne Corri plays Mena.

PRODUCER'S SIGNATURE:

Date:

2/3/80

*John Nathan-Turner*



DOCTOR WHO: 'THE LEISURE HIVE' 5N EPISODE ONE

Cast List

Doctor Who .....	TOM BAKER
Romana .....	LALLA WARD
Voice of K9 .....	JOHN LEESON
Vargos .....	MARTIN FISK
Tannoy Voice .....	HARRIET REYNOLDS
Morix .....	LAURENCE PAYNE
Pangol .....	DAVID HAIG
Brock .....	JOHN COLLIN
Klout .....	IAN TALBOT
Mena .....	ADRIENNE CORRI
Guide .....	ROY MONTAGUE
Hardin .....	NIGEL LAMBERT



TO BE RECORDED IF TIME, ON SUNDAY 20TH APRIL,  
OR DURING POST-PRODUCTION GALLERY SESSION.

EP.1

TELECINE 2:

Ext. Brighton Beach. Day.

A row of Edwardian-style  
beach huts. Unexpectedly  
at the end we find the  
Tardis parked in line.

We come upon THE DOCTOR,  
asleep in his deckchair,  
(or pretending to be), his  
hat over his eyes.

Beside him is a large beach  
ball, a bucket and spade  
and another deckchair.

ROMANA mooches by the shore,  
K9 tagging along beside her.  
He is cataloguing leisure  
planets.

K9: Yegros-alpha: atavistic  
therapy on primitive asteroid.  
Zaakros: Galaxy's largest flora  
collection. Zeen-4: historical  
re-enactments ... Catalogue ends,  
mistress.

ROMANA: (WITH A BEACH BALL.) I  
don't think much of this Earth idea  
of recreation. Why can't we do  
something constructive?

K9: Sea-bathing recommended. A  
traditional Earth exercise, mistress.

ROMANA: Go on then,  
You exercise.

Throwing the ball into  
the sea.

ROMANA: Fetch.  
(cont ...)



ROMANA ambles back to the Tardis.

K9 is entering the water.  
He shorts... sparks ...  
and sinks.

ROMANA hears the sound and turns.

ROMANA: (cont) K9 !

Ext. Brighton Beach. Day.

THE DOCTOR, in his deck-chair, speaks from beneath his hat:

ROMANA: (TO DOCTOR) Look what you've done!

THE DOCTOR: What have I done?

ROMANA: You've got the co-ordinates wrong. You've got the seasons wrong, and you've got K9's sea-water defences wrong.

A bedraggled and totally inert K9 drips in her arms.

THE DOCTOR peeks from beneath the hat.

THE DOCTOR: Well, I can't get everything right. can I?

ROMANA: Just something would be a help.

She puts K9 down.



THE DOCTOR: We must  
Accept the unexpected.

ROMANA: That's not what you said  
when we first arrived.

THE DOCTOR: That's different.

THE DOCTOR: It's the second time  
I've missed the opening of the  
Brighton Pavilion.

ROMANA: Right place, wrong time.

THE DOCTOR: What?

ROMANA: You know how dangerous  
it is, by-passing the randomiser.

THE DOCTOR: Well, I can't spend the re  
of my life running from the Black  
Guardian.

ROMANA: We should be safe here. I  
shouldn't think even he fancies  
freezing to death on Brighton Beach.

THE DOCTOR disappears  
beneath his hat again.

THE DOCTOR: You have a better  
suggestion?

ROMANA plonks herself down  
in the deckchair beside THE  
DOCTOR



ROMANA: I certainly have. K9's given me a complete list of recreation facilities in this Galaxy.

THE DOCTOR: Fascinating.

ROMANA: I like the sound of Argolis.

DOCTOR: Argolis, what about it?

ROMANA: It was the first of the Leisure Planets. In relative Earth date 2250 there's a hideous war against some people called the Foamasi and most of the planet gets wiped out ... by two thousand interplanetary missiles. But the survivors build a Recreation Centre called the Leisure Hive. And there's something called an Experiential Grid .. cells of different environments designed to produce physical, psychic and intellectual regeneration. That sounds more like it, don't you think?  
..... Doctor.

(THE DOCTOR IS  
SNORING)

END TELECINE



EP.1

PSYCHEDELIC COLOURS:  
FOG FILTER 2 & 3

(1A - Nike) 2A.3A. Captions.

13a. 2 A  
 Star caption

1. INT. GREAT HALL. DAY

/BACKDROP DOWN.  
/F/G FLOATER OUT/

+ QUANTEL  
 3 A  
 Star caption

(MIX TO:

Fantastic colours -  
 explosion of light

( A GROUP OF VISITORS  
 ACCOMPANIED BY AN  
 ARGOLIN GUIDE, VARGOS,  
 ARE ADMIRING THE VIEW  
 THE LANDSCAPE OF  
 ARGOLIS IS LIT BY AN  
 EVER-CHANGING PATTERN  
 OF COLOURS)

14. 1 A  
 Zoom & track as  
 VARGOS moves  
 thro'  
 crowd to  
 corridor.

VARGOS: Dangerous - ladies and  
 gentlemen - dangerous. Because the  
 atmosphere out there is deadly.

TANNOY VOICE: Guide Vargos wanted in  
 Boardroom ... Guide Vargos wanted in  
 Boardroom ....

VARGOS (INTO PLAQUE) Vargos  
 acknowledging. (TO VISITORS)  
 Ladies and gentlemen, I leave you to  
 enjoy the celebrated view of Argolis  
 from the safety of our Hive. I will  
 return shortly.

(HE WALKS ACROSS THE  
 HALL )

/RECORDING BREAK/



EP.1

43.     6   E (Handheld)                   1A. INT. LONG CORRIDOR  
          On corridor  
          floor, VARGOS  
          Twds. us,  
          hold shot -                   (VARGOS APPROACHES  
          he gets bigger.               THE BOARDROOM)



EP.1

(2B. 3D. 6F)

44. 6 F (Handheld 2. INT. BOARDROOM. DAY.

on jib)

N/A Helmet -

pan down to

o.o.focus f/g.

See entrance &

track round

table to 3s. with

MORIX L. frame -

narrow, with window

b/g v. bright -

flaring.

(THE ROOM IS BARE  
AND CLINICAL IN  
COMPARISON TO THE  
GREAT HALL.

AT A HORSESHOE  
TABLE FACING  
THE HOLOGRAPHIC  
DISPLAY SIT  
MORIX, DORANT  
AND PANGOL. THEY  
ARE WATCHING A  
HOLOGRAM TELECAST  
OF BROCK SPEAKING  
FROM EARTH.

Window  
light  
flaring.

BROCK IS A SUAVE,  
ELEGANTLY DRESSED  
EARTHLING, EVERY  
INCH THE BUSINESS  
MAN.

THE ARGOLINS ARE  
A TALL, GOOD-LOOKING,  
ELEGANT RACE WITH A  
KIND OF AFRO HAIR  
STYLE. THE HAIR  
IS CRYSTALLINE,  
CULMINATING IN TEN  
OR A DOZEN JEWELS OR  
PODS AT THE END.

AS THEY AGE, THE  
JEWELS FALL AND  
THEIR HAIR LOSES  
ITS SHEEN AND  
HANGS DOWN.

MORIX HAS LOST  
SEVERAL JEWELS.  
HE LOOKS OLDER  
THAN THE OTHERS.

(2 next)



(44 on 6)

BROCK: I must tell you that even those based on optimum exploitation predict a serious finanacial down-run. That is the optimistic sce ario.

(VARGOS HAS ENTERED.  
PANGOL SIGNALS HIM  
TO JOIN HIM)

PANGOL: (TO VARGOS) You won't believe this. Brock looks like pulling out.

BROCK: ... Either way, one fact has become crystal clear - Argolis is suffering from a negative cash flow.

PANGOL: What's that mean in plain language? /

45. 2 B thro' window.  
2s. MORIX o.o.  
focus f/g.  
(BROCK)

BROCK: Bluntly, Argolis is headed for bankruptcy.

MORIX: Our Leisure Hive is expensive to maintain ... Bookings last year were bad.

46. 6 F  
2s. profile  
MORIX/PANGOL

BROCK: Next year the situation looks catastrophie. I apologise for the unfortunate choice of words.

PANGOL: You're our Earth-agent, Brock, you are responsible for bookings.

47. 2 B  
Single BROCK

MORIX: Calmly my son. /

BROCK: Argolis is out of date. Planets like Limnos 4, Abydos are much more competitive.

(3 next)



(47 on 2)

MORIX:

I hear  
they have non-gravity swimming pools

BROCK: And Sleep-Reading Stations.  
Accelerated learning experiences that  
cover any subject in the Technic  
Index.

48. 3 D  
Single PANGOL -  
Hologram o.o.focus  
L.f/g.

PANGOL: And trivial pastimes like  
robotic gladiatorial games. So  
what? Which of these other planets  
has created a whole new science?

49. 2 B  
BROCK in Hologram  
(SHOT

BROCK: Argolis is justly proud of  
tachyonics. But that science, you  
will admit, remains after forty years  
little more than a curiosity.

50. 3 D  
a/b

PANGOL: There are developments ...

51. 2 B  
BROCK  
(SHOT

(HE RECEIVES A  
DIGNIFIED SIGNAL  
FROM MORIX THAT  
HE HAS SAID TOO  
MUCH)

52. 2  
2s.MORIX/PANGOL  
thro' Hologram.

BROCK:  
Yes, I've heard the rumours. But  
again these expensive experiments  
return us to the question of  
finance ... No, I regret I must  
turn down your offer to join you on  
the Board. And decline your invitation  
to invest. Naturally, I will of  
course help you to find a replacement.

PAUSE

(BUT PANGOL HAS  
LEAPT TO THE  
CONTROLS AND  
SWITCHED THE  
VIEWER OFF)

53. 6 F  
Tight shot MORIX  
PANGOL's body o.o.  
focus f/g.

MORIX: (WITH FEELING) That was  
discourteous, Pangol. (GLANCING UP  
AT THE HELMET) There must be no  
aggression on Argolis. (cont ...)

(Break next)



(MORIX SINKS BACK  
INTO HIS CHAIR,  
CLEARLY UNWELL)

MORIX: (cont) You only have to  
look at me to be reminded of that.

(PANGOL'S REACTION:  
A DISTANT LOOK IN  
HIS EYES THAT WE  
WILL COME TO  
RECOGNISE AS  
REVENGE)

RECORDING BREAK



Ep.1

(4F)

170.    4   F                      4.   INT. THE SHUTTLE BAY. DAY.

See as much as  
poss. N/A of  
shuttle docking,  
without iris out.

(WE SEE THE SHUTTLE  
DOCKING.

ARGOLIN DOCKING  
GUIDES MOVE  
FORWARD TO  
SUPERVISE THE  
DISEMBARKATION)



EP.1

(5C-D. 2C. 3D)

/FLATS 3.2.4. OUT/

54. 5 C 5. INT. BOARDROOM. DAY.

LS Narrow, from  
Exterior window,  
deep 2s.

PANGOL by window,  
pacing.

(MORIX, SEATED,  
ATTENDED BY  
TWO MEDICAL  
GUIDES)

55. 2 C /

2s. MORIX f/g  
PANGOL o.o.focus  
b/g against light  
mask f/g o.o.focus.

MORIX: (TO PANGOL, WHO FOLLOWS) Let  
us at least wait until your mother  
returns ...

PANGOL: You're the chairman...

MORIX: And she will be the next.  
Aren't you even curious to know the  
results of the Earth experiments?

(Pause - cam. reposn)

56. 2 C  
Doors & VARGOS

PANGOL: Menas's tame Earth Scientist -  
what does he know about tachyonics?

VARGOS: (ENTERING) Earth Agent Brock sir  
requests admission to the Boardroom,

(Pause)

57. 2 C  
MS PANGOL

PANGOL: Brock! (cont...)

(MORIX NODS IN  
REPLY TO AN  
INQUIRING GLANCE  
FROM VARGOS, WHO  
THEN OPENS THE  
DOOR)

(Pause next)



(57 on 2)

(Pause)

PANGOL: (cont) Come to convey his  
insult personally no doubt.

58. 2 C  
MS BROCK - contain  
his move

(ENTER BROCK  
WITH KLOUT)

Mr.Chairman,  
BROCK: / After all our years of dealings  
over the telecommunicator, - here I  
am at last. My dear Pangol....

(HE EXTENDS A HAND,  
WHICH PANGOL  
SHAKES RELUCTANTLY;  
TO MORIX)

59. 3 D  
MS MORIX along  
table.

It's good to see you, Mr. Chairman...

(REACTING WHEN HE  
SEES MORIX)

60. 2 C  
a/p BROCK

Pan him round.  
See PANGOL b/g  
thro' o.o.focus f/g  
to 2s.fav.MORIX &  
focus MORIX.

...I'm sorry, Morix. I didn't  
realise -

PANGOL: Have a good look, Brock.  
It's the way we Argolins die.

MORIX: Forgive my son, Brock...

(HE LOOKS ENQUIRINGLY  
TOWARDS KLOUT)

61. 5 D or 6G- elemac.  
2s. fav.BROCK

BROCK: (INTRODUCING) Klout, my  
lawyer.

62. 6 G elemac.  
MS with o.o.focus  
f/g - KLOUT

(KLOUT AND MORIX  
NOD TO EACH OTHER)

63. 2 C  
a/b

(5 next)



(63 on 2)

MORIX: A lawyer.

BROCK: Yes, we've decided to accept the directorship.

MORIX: (SHAKING HIS HAND) I'm very pleased.

BROCK: The question of investment we'll keep on hold for the moment...

64. 5 D  
a/b MORIX: Oh? /

BROCK: It might not be necessary. I've been approached by another group.

MORIX: To finance us.

65. 6 G  
MS PANGOL BROCK: Not exactly, Mr. Chairman. They want to buy you out. /

66. 2 C  
a/b

MORIX: We can't leave the Hive. No one can survive outside it.

67. 6 G  
CU PANGOL BROCK: (SHAKING HIS HEAD) They want it all. The whole of Argolis. /

68. 5 D  
CU BROCK PANGOL: (HOTLY) No! It's not for sale... /

69. 6 G  
CU PANGOL BROCK: A dead world - with a radioactive atmosphere. /

70. 2 C  
3s. (No.P.17)

(6 next)



PANGOL: I'm surprised it has any market value at all.

(70 on 2)

MORIX: (WRYLY) Who are these philanthropist investors?

TANNOY/I.D. COMMUNICATOR:  
Demonstration of the Tachyon Recreation Generator is about to start. Visitors with Particle Physics qualifications to any grade are invited to join the assembly in the Great Hall. /

71. 6 G  
BCU PANGOL

(PANGOL LOOKS AT MORIX) /

72. 5 D  
BCU BROCK

(Edit in 74)

MORIX: It seems you are wanted, my son... (PANGOL DOES NOT MOVE)... You have duties - perform them. /

73. 6 G  
BCU PANGOL

Pan him out  
& find KLOUT

(PANGOL TURNS ON HIS HEEL AND EXITS)

(PAUSE)

74. 6 H (elemac)  
BCU MORIX -  
PANGOL o.ofocus f/g.



EP.1

(1B. 3B. 4B. 6B) / COLOURS A/B /  
F/G FLAT OUT /

15. 3 B 6. INT. GREAT HALL. DAY.

N/A PANGOL  
thro' clapping  
hands.

(THE VISITORS ARE  
WATCHING PANGOL'S  
DEMONSTRATION  
TO AN INTERESTED  
CROWD OF  
VISITORS.

PANGOL'S VOICE  
RUNS UNDER THE  
SCENE THAT  
FOLLOWS)

APPLAUSE

16. 4 B  
Bubble with o.o.focus  
f/g

17. 1 B  
Group shot with  
Bubble L.frame  
(TARDIS materialises )  
flashing light  
R.f/g. De-elevate  
finding 2s.DOCTOR/  
ROMANA. Hold shot

18. 3 B  
N/A PANGOL thro'  
crowd - focus fwd.  
as DOCTOR/ROMANA  
enter frame L.

PANGOL: (V.O.) What you are seeing  
is non-gravity squash, a solid  
image relayed from our own squash  
courts. The Generator powers  
the game as well as relaying the  
image. Many visitors over the  
years have been impressed with the  
tricks it is possible to play  
with these solid images, so by  
way of a preface to the  
scientific analysis that follows.  
let me demonstrate some of the  
more spectacular possibilities.

THE DOCTOR: (WATCHING THIS) It's  
got to be unreal transfer.

ROMANA: Why's it got to be?

THE DOCTOR: Because that's how you  
manipulate solid images.

(4 next)



(18 on 3)

PANGOL leaves desk  
b/g and moves to  
cubicle.

ROMANA: What if I told you this  
part of the Galaxy doesn't  
discover unreal transfer until  
2386?

THE DOCTOR:

How's it done?

ROMANA: I don't know./

19. 4 B  
Bubble over head of  
Crowd (PANGOL TO BE  
SUPERED) SHOT 3

(THEY PAUSE TO  
WATCH THE  
DEMONSTRATION,  
AND WE WATCH WITH  
THEM.

CUT INS:

20. 6 B  
Handheld - on ladder:  
Bubble R. f/g o.o.focus

A CROWD OF  
VISITORS ARE  
CLUSTERED ROUND  
THE RECREATION  
GENERATOR.

21. 6 B  
2s DOCTOR/ROMANA  
reaction

ABOVE IT IS  
SUSPENDED A  
HUGE BUBBLE, IN  
WHICH APPEAR  
THE VARIOUS  
MANIFESTATIONS  
CREATED BY THE  
MACHINE.

22. 6 B  
Faces of Crowd.

/TARDIS FLAT IN/

CURRENTLY PANGOL  
APPEARS TO BE  
FLOATING IN THE  
BUBBLE.

AFTER A MOMENT  
HIS HEAD SEPARATES  
FROM HIS BODY)

PANGOL: Don't worry, ladies  
and gentlemen. Everything's under  
control. Or nearly everything...

AT END OF SC. DO ROLL BACK  
& MIX FOR TARDIS MATERIALISE.

(HIS BODY SEPARATES  
INTO TWO)



-21-

EP.1

(6H. 3D. 5C. 2C)

FLAT 4 OUT

75. 6 H Handheld. 7. INT. BOARDROOM DAY  
 CUT-IN:  
 V. low angle,  
 BCU MORIX.

CRYSTL FALL

(Pause)

MORIX: You seriously advise me to  
 sell Argolis to the very race whom  
 we fought a war against?

BROCK: An excellent solution,  
 surely?

76. 3 D  
2s. fav. MORIX MORIX: Its as well my son didn't  
-narrow - BROCK hear this.  
o.o. focus f/g

BROCK: That war has been lost and won.  
 What we're discussing here is business.

77. 5 C (thro'window)  
2s. fav. BROCK MORIX: For some Argolins that war  
narrow. leaves a bitter memory.

BROCK: For your son, perhaps?

MORIX: Pangol is sensitive towards all  
 aliens. Natural I suppose in the youngest  
 of a race that was all but wiped out.

78. 2 C (thro'window) BROCK: I sympathise, Personally these  
KLOUT wandering Foamasi people make my skin crawl.  
 It must be the yellow scales.

(3 next)



(78 on 2)

79. 3 D  
a/b
80. 5 C (thro' window)  
CU BROCK
81. 3 D  
CU MORIX
82. 5 c  
a/b
83. 3 D  
a/b
84. 5 C  
See frame of  
window, as KLOUT  
moves to it, pan  
down to sand &  
along & then  
(Edit Mix)
- MORIX: Come now, Brock. Part of the  
business of this Hive is to develop  
cross-cultural understanding. The Foamasi  
are reptiles, with highly developed  
intelligence. (WRYLY) I don't  
suppose either you or I appear  
particularly attractive to them.
- BROCK: True. And frankly I don't know  
what they want with Argolis.
- MORIX: That's easily answered.  
Reptiles are resistant to radioactivity.  
We calculate there's only one life  
form in the Galaxy that could live out  
there on the surface.
- BROCK: The Foamasi.
- \*POD FALLS
- Precisely.
- MORIX: But to be forced to sell them  
our planet, our <sup>home</sup> wouldn't that be  
the ultimate defeat?
- \*(HE SINKS BACK:  
ANOTHER CRYSTAL FALLS)

(Poss. cut ins of Beads dropping)



EP.1

(4B. 6B. 3B)

23. 4 B 8. INT. THE GREAT HALL. DAY.

Bubble - heads  
f/g bottom of frame.

/SUPER PANGOL BUBBLE INTO SIX/  
/SHOT 4/

(PANGOL'S DEMONSTRATION  
CONTINUES.

SUDDENLY PANGOL'S  
BODY SPLITS  
INTO SIX PIECES)

24. 6 B

Handheld on ladder:  
Tight 2s. DOCTOR/  
ROMANA Bubble  
R. o.o.focus f/g.

ROMANA: Tachyonics.  
The tachyon was first  
hypothesised on Earth you know.

/TARDIS FLAT IN FOR ALL CUT INS/

DOCTOR:  
Nobody there did much with it.

PANGOL: The development of tachyonics  
to the stage you see it now  
and  
incidentally the  
spectacular luminosity you've all been  
admiring. are both a direct result of  
the war.

(HE INDICATES THE  
VIEW WINDOW)

25. 4 B  
a/b

As you know, tachyons travel faster  
than light. A tachyon field can there-  
fore be made to arrive at point B ...  
that Visidome, say, before its  
departure from point A, the  
Generator. For the next hour and a  
half we will examine the wave  
equations that define the creation of  
solid tachyonic images.

26. 3 B  
2s. DOCTOR/ROMANA

(BREAK)



EP.1

(4D. 1F. 6M - elemac)

128. 1 F 9. EXT. ARGOLIS. DAY.

Pan along sand to  
match previous shot-  
(Rec.1. Shot 84)

Find feet.

(WE SEE PART OF THE  
LEISURE HIVE FROM  
OUTSIDE.

129. Shadows

THERE ARE HUGE WINDOWS,  
BRIGHTLY LIT.

130. Eyes

IN THE FOREGROUND IS  
THE MOONSCAPE OF THE  
DEAD PLANET.

131. Hands

WE HEAR THE SOUND OF  
STRANGE BREATHING.

132. Bag

WE SEE ON THE GROUND TWO  
SHADOWS MOVING TOWARDS  
THE HIVE.

133. Cutting implement

134. Hole cut from inside

WE SEE THEIR WEBBED,  
SCALEY YELLOW FEET  
WALKING IN THE SAND)

135. Bubble outside -light  
behind - shadows, then  
to black as cover is put  
back.

136. Void, inside corridor - foot in.

137. Eyes

138. Green bodies

139. Line being sewn up.

(also covering shots on  
Sc.10 & Sc.11.)



(See P.48 - shots  
128 - 139)

(4D. 1F. 6M a/b)

10. EXT. HIVE. DAY.

(THE EXTERIOR WALL OF  
THE HIVE.

WE SEE A SEMI-OPAQUE  
BUBBLE, MADE OF SOME  
SPONGY, ORGANIC SUB-  
STANCE, BEING ATTACHED  
TO THE WALL OF THE HIVE  
BY TWO PAIRS OF SCALEY  
YELLOW HANDS.

WITHIN THE BUBBLE WE CAN  
SEE SOMETHING MOVING,  
THRESHING ABOUT)



(4D. 1F. 6M)

(see P.48. Shots 128-  
139)

11. INT. CORRIDOR. DAY.

(WE SEE A NEAT LINE  
APPEAR ON THE ROOF  
OR WALL, AS IF  
SOMEONE WERE USING  
A CUTTING TOOL FROM  
OUTSIDE.

THE CIRCLE IS  
COMPLETED AND  
THE CUT OUT  
PIECE REMOVED  
OUTWARDS.

WE SEE TWO YELLOW  
SCALEY FEET LAND  
ON THE FLOOR.

WE CANNOT, AS YET,  
SEE THE REST OF  
THE OWNER OF THE  
FEET)

END OF RECORDING. DAY 4



EP.1

(6F. 2E. 3?)

/FLATS OUT.4/3/

206. 2 E 12. INT. BOARDROOM. DAY.

BCU MORIX  
with o.o.focus  
f/g Hologram L.  
frame.

(MORIX IS UNCONSCIOUS,  
BREATHING HEAVILY.

BROCK AND KLOUT ARE  
WITH HIM)

207. 6 Elemac & jib arm  
3s. BROCK/MORIX/  
KLOUT

MORIX: I won't sell/

BROCK: (TO MORIX) Morix ... Morix ...  
(TO KLOUT) ... Where is every one?  
Klout! For goodness sake get  
someone.

Pan KLOUT to  
door - as he reaches  
it, it opens, Pan  
VARGOS & KLOUT back  
to 4s. (play to end)

(KLOUT GOES OVER TO  
THE ALARM.

BUT JUST THEN THE  
DOOR TO THE CORRIDOR  
SLIDES OPEN AND  
VARGOS AND DORANT  
ENTER.

VARGOS GOES ACROSS  
TO MORIX)

VARGOS: (TO BROCK) How long has  
he been like this?

BROCK: Just now. Is there  
anything we can do?

VARGOS: Nothing. His time has  
come ...

/RECORDING PAUSE/

208. 6 F  
VBCU Crystal out

(THE LAST CRYSTAL-  
DROPS.

MORIX GROANS - AND  
DIES. HE FALLS  
FORWARD ONTO THE  
TABLE.

209. 6 F  
BCU MORIX  
VARGOS brings head  
back, into NEGATIVE.

VARGOS  
LIFT HIM UP.

WE SEE MORIX'S FACE  
IT IS LIKE A SKULL)



EP.1

(5B. 6C. 3C)

27. 5 B 13. INT. CORRIDOR. DAY.  
Low, N/A corridor,  
showing beam.

CORRIDOR  
FLAT OUT

(A YELLOW, SCALEY  
HAND PRESSES A  
PANEL BESIDE THE  
SLIDING DOOR,  
WHICH IS SET IN  
THE WALL OF THE  
CORRIDOR.

CUT INS:

28. 6 C (Handheld)  
Tight, source of  
beam, hand in and  
out, revealing beam  
again.

THE DOOR SLIDES  
BACK - REVEALING  
A SECTION OF THE  
GREAT HALL NEAR  
THE T.R.G.

29. 6 C  
Tight door opening  
revealing DOCTOR &  
GROUP watching PANGOL's  
demo. Shoulder in.

WE SEE THE BACK  
OF THE DOCTOR  
AND ROMANA WHO,  
WITH THE OTHER  
VISITORS ARE  
LISTENING INTENTLY  
TO PANGOL'S  
LECTURE.

30. 6 C  
Hand off beam a/b

THE YELLOW HAND  
TOUCHES THE PANEL  
ONCE AGAIN - AND  
THE DOOR CLOSES)

31. 6 C  
Shoulder leaves - door  
begins to close

PANGOL:(Speech running thro' scene)  
The problem, as I expect you have all  
anticipated, is in retaining the  
coherent relationship between these  
components. This, incidentally, was  
the stumbling block of our first series  
of practical experiments.  
Paradoxically the solution is  
deliberately to introduce a random  
component into the tachyon emission,  
as long as we can deduct an identical  
coding at the point of image.

32. 3 C  
V.narrow thro' o.o.focus  
crowd - door closes -  
hint of green.

(BREAK)

MAY NEED FLAT BACK



Ep.1

4D. 3G. Model

167.    3   G                      14.   INT.   THE SHUTTLE BAY.   DAY.

Shuttle arrives  
into Black -  
iris out.

(THE SHUTTLE ARRIVES  
AS BEFORE. MENA  
DISEMBARKS.

BROCK, VARGOS, KLOUT,  
ARE WAITING.

MENA EMERGES FROM  
THE GATEWAY, A  
TALL STATUESQUE,  
GOOD-LOOKING WOMAN,  
APPARENTLY IN HER  
FORTIES.

168.    4   D  
Low tight group  
shot. Zoom with  
them as they  
walk.

A SECURITY GUIDE  
STICKS AN I.D.  
PLAQUE ON HER  
SHOULDER.

Let them  
go to black.

BROCK GOES TO MENA)

BROCK: Mena, may I say how sorry I  
am about Morix. He was a fine - er  
- Argolin.

MENA: He did his duty.

(MENA TO VARGOS

I automatically become Chairman  
in his place.

VARGOS: We expected you to bring  
the Earth Scientist with you.

PAUSE - CHANGE BACKING



169.

4 D

From Black they  
walk away from  
us.

MENA:

Hardin and his assistant  
will be here by the next shuttle.  
Meanwhile I have a holocrystal of  
the first trials.

VARGOS: Pangol will want to see  
this.

MENA: Leave him to his work ...  
Come along, gentlemen. There is  
much to be done now my husband is  
dead.

(BROCK TO MENA AS  
THEY GO)

BROCK: Your son has no great love  
for this Earth Scientist, I believe.

MENA: He resents the fact that  
Hardin has found a better use for  
tachyonics than these Argolin games.

BROCK: A better use?

MENA:

Yes, Brock, a better use. Hardin  
has learnt to manipulate Time.



EP.1

(3B. 4B. 6D-B)

COLOURS A/B  
FLAT

33.

3 B

Bubble filling  
frame. Pan down  
narrow thro' crowd  
o.o.focus f/g  
to find tight 2s.  
DOCTOR/ROMANA  
PANGOL b/g.

15. INT. GREAT HALL. DAY.

(PANGOL'S LECTURE  
CONTINUES.

(Doctor has  
notebook)

THE BUBBLE NOW  
CONTAINS A DIAGRAM  
AND A MASS OF  
ABSTRUSE MATHEMATI-  
CAL SYMBOLS)

PANGOL: ...and this matching tachyon-  
field creates a temporary reduplication  
of any physical object. Are there any  
questions?

(VOICE FROM THE CROWD INAUDIBLE) LOMAN: Does that go  
for all kinds of  
entities?

Yes, certainly, animate and inanimate.  
As I demonstrated earlier myself.

(SAME VOICE  
INAUDIBLE)

THE DOCTOR: I'd completely forgotten  
about tachyonics. Some of these  
Argolian solutions are very neat.

ROMANA: Particularly the duration  
problem...

PANGOL: Visitor Loman thinks the  
demonstration may have been an edited  
recording.

See LOMAN taken  
into Generator  
in b/g.

(LAUGHTER)

Perhaps you'd care to  
try for yourself,

Mr. Loman.

(4 next)



(33 on 3)

(MORE LAUGHTER  
AS LOMAN IS  
USHERED FORWARD)

THE DOCTOR: In theory, I suppose,  
the tachyon image could never be  
permanent.... /

34. 4 B  
LOMAN into  
Generator - doors  
close.

35. 6 D Handheld  
CUT IN: BCU Switch  
(LOMAN HAS BEEN  
LED INTO THE  
GENERATOR. PANGOL  
CLOSES THE DOOR)

36. 4 B  
Bubble with LOMAN  
(SHOT 1)  
PANGOL: First, the projection.

37. 6 D Handheld  
CUT IN V. low angle  
PANGOL  
(HE SWITCHES ON;  
LOGAN'S IMAGE  
APPEARS IN THE  
BUBBLE)

38. 4 B  
Bubble - LOMAN  
splitting (SHOT 2)  
Two temporally coincident Visitor  
Logans are now in existence. Now  
we can manipulate one without harming  
the other. /

39. 6 B Handheld-ladder  
CUT IN: Bubble f/g  
(SUDDENLY ONE OF  
LOGAN'S ARMS IS  
PULLED OUT.

40. 6 D Handheld  
Low PANGOL a/b  
LAUGHTER FROM THE  
CROWD. THE LAUGHTER  
DIES WHEN THEY SEE  
PANGOL'S REACTION)

No need to panic, ladies and gentlemen...

41. 3 B  
(THE DOCTOR CROSSES  
TO PANGOL) /

Group - VERY fast  
crab L. to  
front of Generator,  
contain action.

THE DOCTOR: Something's gone wrong.  
Get him out of there.

(Pause next)



(41 on 3)

PANGOL: Who are you?

THE DOCTOR: I'm a Doctor.  
open this thing up.

(PANGOL OPENS THE  
GENERATOR'S DOORS.

THE DOCTOR ENTERS)

PANGOL: (TO ROMANA) The Doctor?  
The scientist?

ROMANA: Yes, of course.

PANGOL: (BECKONING A GUIDE) My  
mother's most anxious to see this  
gentleman.

(THE DOCTOR EMERGES  
FROM THE GENERATOR)

THE DOCTOR: He's terribly hurt --  
torn to bits.

PANGOL: Another accident! What's  
going on?

(INTO I.D.  
COMMUNICATOR)

Medical facility...to the Recreation  
Generator.

(AS THE DOCTOR AND  
ROMANA TRY AND  
EASE THEIR WAY  
OUT, SO THEY ARE  
INTERCEPTED BY  
TWO GUIDES)

(Pause next)



(41 on 3)

GUIDE: Madame Chairman wishes to see  
you, sir.

DOCTOR: Who's in charge here?

GUIDE: Madame Chairman.

DOCTOR: Good. Romana!

GUIDE: This way, sir.

/RECORDING PAUSE/

CUT IN:

42.    3    B  
          They exit - zoom  
          into far door as  
          they go to see it  
          close.



EP.1

/FLATS 3 & 4 OUT/

86. 6 F Handheld on 16. INT. BOARDROOM. DAY.  
elemac.

MS Hologram  
filling  
frame (SHOT

Zoom out to  
reveal MENA f/g

Track R. Pan L.to  
find tight 2s.  
fav. MENA & BROCK  
R.O.F.

See KLOUT &  
VARGOS b/g o.o.focus.

(6F -elemac. 2B. 3D)

(WE OPEN ON A  
HOLOGRAM OF A  
SCIENTIFIC EX-  
PERIMENT.

IN THE EXPERI-  
MENT WE SEE  
HARDIN (THE REAL  
SCIENTIST WHOM  
WE SHALL MEET  
SHORTLY)

THEY HELP A  
VERY OLD LADY  
(WITH NECKLACE  
INTO A CHAIR  
AND SURROUND HER  
WITH APPROPRIATE  
APPARATUS)

BROCK: (OOV) Morix sent you all the  
way to Earth just for this?

MENA: (OOV) Watch.

(THE EXPERIMENT.  
HARDIN IS IN HIS  
THIRTIES. HE  
SPEAKS DIRECT  
TO CAMERA)

HARDIN: In this experiment we  
propose to explore the temporal  
anomaly inherent in the tachyon.

(2 next)



(86 on 6)

BROCK: (OOV) What is he talking about?

MENA: The tachyon travels faster than light. We always knew time mechanics was theoretically possible. Watch.

HARDIN: (ON TAPE) The device is now activated. /

87. 2 B  
Hologram - clean  
(SHOT

(IN THE HOLOGRAM  
WE SEE A COUNTER  
OR COMPUTER OF SOME  
SORT AT THE EDGE OF  
THE SCREEN. THE FRAME  
OF TUBES OR WIRES  
SURROUNDING THE OLD  
LADY BEGINS TO GLOW.

WE HEAR THE  
BOARDROOM DOOR  
OPENING)

BROCK: (OOV) What's supposed to be happening?

MENA: (OOV) Watch.

(HE FADES INTO  
SILENCE AS HE  
SEES THE OLD LADY  
GRADUALLY TURN INTO  
A YOUNG WOMAN)

BROCK:  
(OOV) I don't believe it.

88. 3 D  
2s. MENA/BROCK narrow,  
fav. MENA.

(MENA PUTS ON THE  
LIGHTS, WHILE THE  
IMAGE FREEZES) /

(6 next)



(88 on 3)

MENA: (TO BROCK) Rejuvenation. Complete cellular rejuvenation. Hardin has perfected a technique for creating a permanent solid image ...

MENA: That works for living entities.

BROCK: No wonder there's so much secrecy about these experiments.

89. 6 F (elemac)  
Door open -  
DOCTOR/ROMANA/  
GUIDE 3s.profile.  
DR./ROMANA in front  
of GUIDE - o.o.focus  
f/g

THE DOCTOR: Oh, how do you do? Who are you? (TO KLEOUT) Do have a jelly baby.

(MENA AND BROCK  
SWING ROUND. THE  
DOCTOR AND ROMANA  
STAND THERE, WITH  
THE ARGOLIN GUIDES.

ROMANA IS STARING  
THOUGHTFULLY AT THE  
FROZEN IMAGE)

90. 3 D  
CU MENA

MENA: Stop. Who are you? Who are you?

91. 6 F  
a/b

DOCTOR: Who am I? Ask him (GUIDE)

GUIDE: The scientist/<sup>Hardin</sup>you were expecting  
Madame Chairman.

MENA: But this isn't Hardin.

92. 3 D  
a/b

THE DOCTOR: A perfectly natural mistake

93. 6 F  
a/b

MENA: How did you get here? All visitors have identification.

THE DOCTOR: I'm afraid we've missed the usual channels - as usual.

GUIDE: They were taking notes at the lecture.

(3 next)



MENA: What, and they've seen the Earth experiments:

THE DOCTOR: Not necessarily ...

(THE ID COMMUNICATOR  
INTERRUPTS)

94. 3 D ID: Earth Visitor Loman is now dead.  
MENA group - The Medical centre requests instructions  
Hologram L. f/g.

(MENA TURNS TO THE  
HOLOCRYSTAL, WHERE  
WE SEE STILL CLOSE-  
UPS OF LOMAN)

95. 2 B thro' window  
Hologram with MENA  
f/g o.o.focus (SHOT 9)

96. 6 F (Poss. see DR. go)  
a/b Pan DOCTOR/ROMANA (THEY SLIP AWAY)  
to door & out.

Dead.  
MENA: Prepare the body for repatriation.  
We must investigate this thoroughly.

97. 3 D  
MENA/HOLOGRAM f/g. (SHE TURNS, AND  
SEES THAT THE  
DOCTOR AND ROMANA  
ARE GONE)

Where are those two? I want them brought here immediately.

BREAK



-39/40-

Ep.1

(4E. 3G.)

336.

4 E

17./ INT.CORRIDOR. OUTSIDE BOARDROOM.

DOCTOR & ROMANA,  
Boardroom doors  
behind them. Low,  
poss. f/g.

DAY.

ROMANA: That experiment was a  
fake.

They stop v.  
big in frame,  
look and leave  
frame R.

THE DOCTOR: Ah, you spotted  
that. Come on, back to the  
Tardis.

RECORDING PAUSE

337.

3 G

18. INT. LONG CORRIDOR

P.O.V. GUIDE

GUIDE: May I help you?

DOCTOR/ROMANA  
enter L.

DOCTOR: No thank you. We are on  
our way out thank you. But be on  
the look out for two unidentified  
aliens. Standby for a description.

DOCTOR turns to  
GUIDE. Hold as  
tight as poss.

(Lay over beg.  
of Mena's  
speech:Sc.19)

BREAK



EP.1

(6H)

98. 6 H Handheld  
V.low BCU MENA

19. INT. THE BOARD ROOM. DAY.

(MENA ADDRESSES THE  
HOLOCRYSTAL)

Attention!

MENA: Warn all Security Guides to be  
on the alert for ... two  
unidentified visitors. Description -  
one tall curly headed humanoid in the  
company of beautiful humanoid female.

(RUNS OVER INTO 19A)

(BREAK )



Ep.1

(3G. 2D)

338.

3 G

GUIDE to cam.  
ROMANA/DOCTOR  
b/g.

19A. INT. CORRIDOR. DAY

(GUIDE TO CAM.

DOCTOR & ROMANA IN  
B/G REACTS TO MENA'S  
ALERT MESSAGE AND  
TURNS. /

/PAUSE/

339.

2 D

DOCTOR/ROMANA  
leave frame L.

THE DOCTOR & ROMANA  
RUN - GUIDE AFTER THEM)

/BREAK /



Ep.1

QUANTEL: KIRBY WIRES

(4F. 2A. 3A. 5A)

172.

W/A of  
whole court

DOCTOR/ROMANA  
Thro' - she  
holding on to  
scarf.

20. INT. NON-GRAVITY SQUASH COURT. DAY.

(TWO VISITORS ARE  
PLAYING NON-GRAVITY  
SQUASH. THEY FLOAT  
IN MID-AIR, MANOEUVERING  
THEMSELVES BY THEIR  
ION-DRIVE BACK PACKS.

/ROBIN TAKES OVER! /

SUDDENLY THE DOCTOR  
AND ROMANA COME SAILING  
INTO THE MATCH, TRAVELLING  
WITH UNIFORM RECTILINEAR  
MOTION)

THE DOCTOR: (TO THE ASTONISHED  
PLAYERS) Don't let me stop you  
Gentlemen.

(TO ROMANA)

Two discontinuous holograms had been  
edited together.\* I noticed very  
faint interference patterns. \*ROMANA  
Really

ROMANA: And <sup>you noticed</sup> the necklace. of course.

THE DOCTOR: What?

ROMANA: They both had the same  
clothes ... but the necklace was  
different.

THE DOCTOR: That too, of course.

ROMANA: Of course.

(THEY ARRIVE AT  
A WALL AND SCRABBLE  
ALONG TOWARDS THE DOOR)

THE DOCTOR: Why are they so  
competitive?

BREAK



DAY 6: 20TH APRIL

EP.1

(5A. 6 -- Handheld. 4A. 3B)

279. 1 B 21. INT. GREAT HALL. DAY.  
W/A HALL.  
GUIDES walking  
up & down. (THE DOCTOR AND ROMANA  
RUN ACROSS THE GREAT  
HALL TOWARDS THE TARDIS.  
  
THE DOCTOR SUDDENLY  
STOPS BY ONE OF THE  
PERSPEX STATUES  
WHICH DOT THE GREAT  
HALL, AND STARES  
AT THE GENERATOR)

280. 6  
As directed.  
Shadows: see them  
in tight 2s. THE DOCTOR: I wonder ...

281. P.O.V. Hall ROMANA: Come on! Come on!

282. P.O.V. cam.moving

283. DOCTOR/ROMANA to  
behind desk (SHE GRABS THE DOCTOR'S  
SCARF AND STARTS TO  
PULL HIM ALONG BY IT.

284. GUIDE turning

285. DOCTOR/ROMANA down CUT:

286. GUIDE moving twds.  
them. THE TARDIS.  
  
ROMANA ENTERS THE TARDIS  
HOLDING ONE END OF THE  
DOCTOR'S SCARF.

287. DOCTOR/ROMANA in  
down posn.

288. GUIDE's hand over,  
nearly touching them. INSIDE, SHE PULLS ON  
THE SCRAF, WINDING IT IN.

289. GUIDE moving away. THE SCARF SNAGS ON  
SOMETHING.

290. DOCTOR/ROMANA moving  
backwards into statue,  
hold 2s. to see ROMANA past. ROMANA REAPPEARS  
AT THE DOOR.  
  
WE PAN ALONG THE SCARF  
AND WE SEE THAT SHE HAS  
BEEN WINDING IN ONE OF THE  
PERSPEX STATUES.

291. ROMANA round TARDIS



(291. on 6)

Hold shot. See  
scarf going in thro'  
door. Statue in,  
ROMANA in to tight  
2s.

ROMANA LOOKS ROUND)

ROMANA: (cont) Oh, no!

(WE SEE THE DOCTOR  
ENTER THE GENERATOR.

THE DOOR CLOSES  
BEHIND HIM.

ROMANA RUSHES OVER  
TO THE GENERATOR AND  
HAMMERS ON THE DOOR)

Doctor! Doctor!

Whip pan to Generator--  
she goes to it.



Ep.1

(6 handheld)

373.        6        22. INT. THE GENERATOR. DAY.  
             H/A CU Panel  
             DOCTOR's hands  
             moving it out.

(PANELS OF BLACK  
GLASS.

WE SEE THE DOCTOR  
REMOVE ONE PANEL.

BEHIND IT IS  
INFINITUDE: NOTHING-  
NESS - OR SMOKE)

374.        6  
             Repeat action  
             L/A DOCTOR        THE DOCTOR: Fascinating ...  
             working &  
             looking

(Intercut on editing)



EP.1

(6 -handheld. 3E. 4A.)

292. 6 Handheld 23. INT. GREAT HALL. DAY.

Desk o.o.focus  
f/g - ROMANA b/g  
poss. throw focus?

(IN THE BOOTH  
BESIDE THE GENERATOR  
WE SEE THE DIAGNOSTIC  
PANEL FLICKER INTO  
LIFE.

ON THE PANEL APPEARS  
THE WORDS: "SENTIENT  
LIFE FORM INSIDE THE  
GENERATOR.

"FAIL SAFE  
MECHANISM IN OPERATION".

THE YELLOW HAND PUNCHES  
UP THE COMMAND:  
"OVER-RIDE FALL SAFE".

CUT TO ROMANA  
HAMMERING ON THE  
GENERATOR DOOR)

293. 3 E  
BCU ROMANA

ROMANA: Doctor! Doctor!

294. 4 A  
WS DOCTOR,

(SHOTS b.6.)  
1st rec.

(SHE LOOKS UP AND  
REACTS. /

IN THE BUBBLE ABOVE  
THE GENERATOR  
WE SEE THE DOCTOR  
SPLIT INTO SIX AND  
OBVIOUSLY IN AGONY)

RECORDING BREAK



Ep.1

Doctor Who  
TOM BAKER

Romana  
LALLA WARD

Mena  
ADRIENNE CORRI

Morix  
LAURENCE PAYNE

Brock  
JOHN COLLIN  
Pangol  
DAVID HAIG

Hardin  
NIGEL LAMBERT  
Vargos  
MARTIN FISK

Guide  
ROY MONTAGUE  
Klout  
IAN TALBOT

Voice of K9  
JOHN LEESON  
Tannoy Voice  
HARRIET REYNOLDS

Incidental Music  
PETER HOWELL  
Special Sound  
DICK MILLS

Production Assistant  
ROMEY ALLISON  
Production Unit Manager  
ANGELA SMITH  
Director's Assistant  
CAROLE BISSET  
Assistant Floor Manager  
VAL MCCRIMMON

Film Cameraman  
KEITH BURTON  
Film Sound  
BILL CHESNEAU  
Film Editor  
CHRIS WIMBLE

Visual Effects Designer  
ANDREW LAZELL  
Video Effects  
ROBIN LOBB  
Vision Mixer  
PAUL DEL BRAVO  
Videotape Editor  
ROD WALDRON

Studio Lighting  
DUCAN BROWN  
Studio Sound  
JOHN HOWELL  
Technical Manager  
BOB HIGNETT  
Senior Cameraman  
ALEC WHEAL

Costume Designer  
JUNE HUDSON  
Make up Artist  
DORKA NIERADZIK

Script Editor  
CHRISTOPHER  
HAMILTON BIDMEAD  
Graphic Designer  
SID SUTTON

Designer  
TOM YARDLEY-JONES  
Executive Producer  
BARRY LETTS

Producer  
JOHN NATHAN-TURNER.  
Director LOVETT BICKFORD.